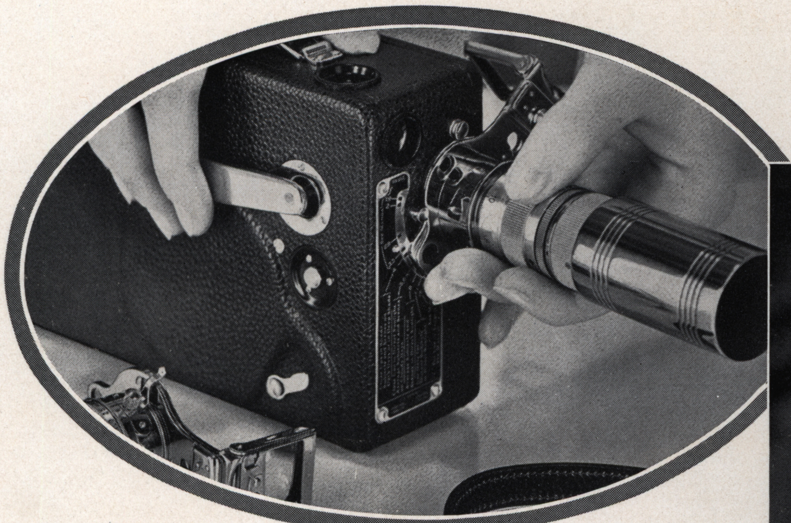
The CINÉ-KODAK News

SEPTEMBER-1930

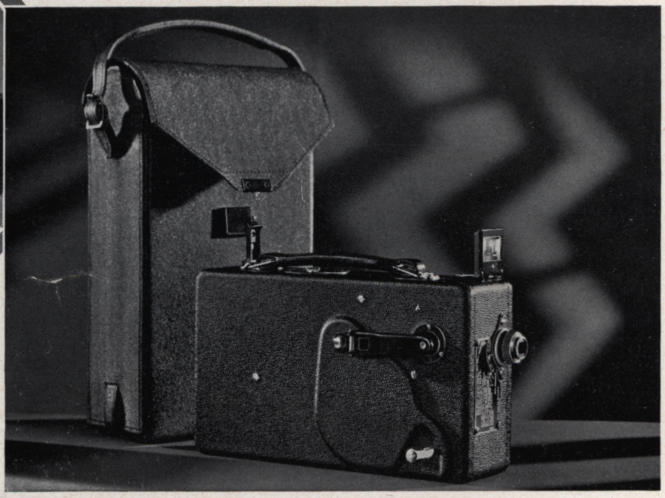
These two new movie cameras — — offer distinct advantages to movie makers



This illustration shows how easily the f.4.5 long-focus lens for telephoto effects replaces the f.3.5 or f.1.9 lenses that are available with the new Ciné-Kodak, Model K. Each of these three lenses is instantly interchangeable with the others. Each has its own finder, so when the lens is changed, the right finder is ready to use.

Below is Ciné-Kodak, Model M—the lightest 16 mm. movie camera of 100-foot film capacity. It is a fixed-focus camera, with the f.3.5 lens permanently attached. A portrait attachment is used for taking subjects five feet or nearer to the camera.

The outstanding features of Model M are its operating simplicity, its light weight and its low cost—yet it takes the excellent movies one expects of a Ciné-Kodak.



MODEL K is the ideal, all-around movie camera. It makes black and white, Kodacolor and telephoto movies. MODEL M is the simplest and lightest 16 mm. camera of 100-foot film capacity and one of the least expensive.

THE NEW Ciné-Kodak, Model K, is an extremely practical camera. It has all of the features essential to the pleasurable making of the highest quality of movies.

It is smaller and lighter than Model B; almost as light as Model BB, a camera having one-half the film capacity of Model K.

It has a half-speed feature that greatly enlarges its range of picture-making possibilities.

It is equipped with either the *f*.3.5 or *f*.1.9 lens. These lenses are instantly interchangeable with each other and with the *f*.4.5 long-focus lens for telephoto effects, which is available as extra equipment.

The finder of each lens is permanently attached to the lens. When the lens is changed, the finder is automatically changed with it—a feature that makes simple the use of any of the lenses.

When equipped with the *f*.1.9 lens and a Kodacolor Filter, and loaded with Kodacolor Film, Kodacolor movies—movies in full, natural color—may be made.

Model K, with the *f*.1.9 lens and a 100-foot empty aluminum take-up spool, weighs only 3 pounds, 11½ ounces.

The 50-foot or 100-foot roll of film may be used.

Model K comes in black, brown, gray or blue, with case to match. The price with the *f*.3.5 lens is $110; with the *f*.1.9 lens, $150. The *f*.4.5 long-focus lens for telephoto effects is $45.

MODEL M

This new Ciné-Kodak is intended for movie makers who want to keep their investment in equipment at the minimum—but who also want pictures of highest quality.

Model M is the lightest 16 mm. movie camera of 100-foot capacity. It weighs only 3 pounds, 6⅝ ounces, with a 100-foot empty aluminum take-up spool.

It is a fixed-focus camera. Subjects five feet and farther from it are always in focus. A portrait attachment is used when taking subjects nearer.

It has an *f*.3.5 lens permanently attached. Kodacolor cannot be made with Model M, nor does this model have the half-speed feature.

Model M, in black only, with case, is $75. At Ciné-Kodak dealers' now.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Ciné-Kodak

The
CINÉ-KODAK
News

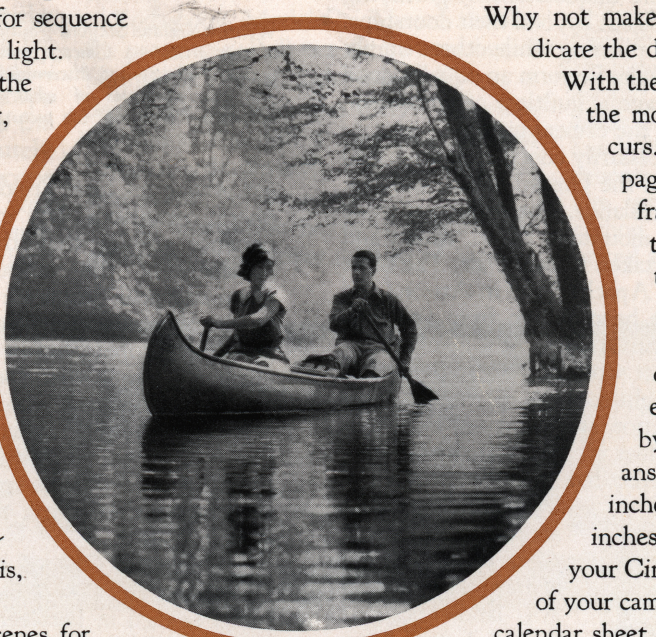
Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 4.

SEPTEMBER 1930

Every Vacation Has Its Ending

YET, all is not lost—to the movie maker who vacationed with his movie camera.

The first thing to do is to get all the small processed reels together on a 400-foot reel. If you did not number the cartons in the order in which the reels were exposed, it is a simple matter to identify each reel for sequence by holding the first few feet before a light. Then place the first small reel on the supply reel spindle of your projector, the 400-foot reel on the take-up reel spindle, switch on your motor and wind it away. Splice the second reel to the end of the first, repeat the process, and you'll have them all assembled in jig time.



Then review your films in your most critical manner. Perhaps there will be some shots unworthy of their companions. You might just as well cut them out and discard them then and there! It quite often takes Spartan-like courage and a certain ruthlessness to do this, but it is justified.

An easy way of locating these scenes for extraction is to jot down a brief description of them alongside of their location in the reel as shown by the footage indicating slot now a feature of our 400-foot reels.

Then, again project your film. Some shots are probably too long. Trim them. Others may be too short. A title will disguise this brevity.

And this brings us to a most important point. Movies should be titled. Each month for several months we have carried articles in the News on the making of home movie titles. It's a lot of fun. Hundreds of our readers have written to tell us so. If you haven't attempted it as yet, give it a trial some time soon. Too, you need only write out your list of titles and take or mail them to any Ciné-Kodak dealer for the making of Ciné-Kodak titles. They are quite attractive and inexpensive.

Whichever method you follow—title your films—their interest and your audiences will perk up immediately!

We now reach the point where the vacation reel has been edited and titled. Does it lack anything?

Probably not—but, on the other hand, perhaps, yes. Why not make a prologue for your film to indicate the date and extent of your vacation? With the aid of a large wall calendar show the month in which your vacation occurs. In all likelihood the calendar page will be about in proportion to a frame of Ciné-Kodak film. To determine the correct distance between calendar page and camera so that the page only is photographed, divide the vertical height of the calendar page by 3/10. For example, if it is 12 inches high, by applying the 3/10 rule the answer is 40 inches. Take off two inches for safety's sake—result 38 inches. Now, the center of the lens of your Ciné-Kodak is 3 inches from the base of your camera and the vertical center of your calendar sheet is 6 inches. You, therefore, place the camera on a 3-inch thick block of wood, center from side to side with your eye level finder, focus, and shoot. There you are! Or rather, there most of you are. For those Ciné-Kodak owners who in our title article on page 10 are advised to establish their cameras 22 inches from a 9 x 12-inch title card, 8/10 of the result arrived at by the above rule of thumb is the proper distance. For example, 8/10 of 38 inches is, approximately, 30 inches. Expose about ten seconds for the calendar page. Then mask out the numerals indicating the period of your vacation by pasting white paper over them, and, without moving the camera, shoot a few seconds more of the altered calendar. Your first shot will then show a calendar month, out of which two weeks mysteriously disappear, and fittingly enough, your audience is next introduced to your vacation activities.

Making Pictures Your Friends Like to See

A Few Hints from the Experiences of one Movie Maker

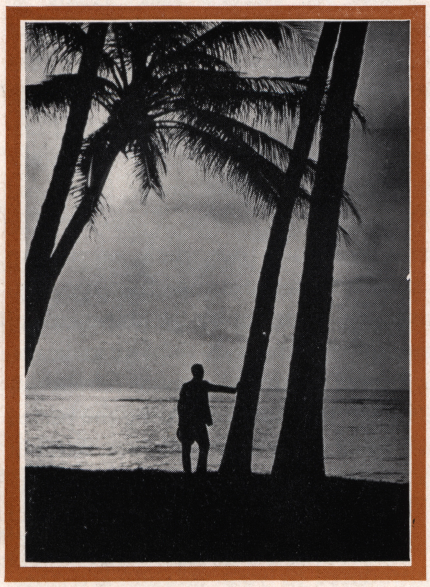
Webster Neeland Stafford—author of this article—a Chicago movie maker of ability and discernment, and two examples of what he means by "framing" his pictures.

IT has been my pleasure to visit many homes and enjoy home movies which have held the guests' close and absorbed attention from "curtain to finale." Often have I heard them remark that they would certainly like to vacation in the territory depicted because of the attractiveness and calibre of the films. I have also visited other homes where pictures of the same general character have—well—aroused not quite as much enthusiasm.

Why is this? Scenic pictures are unquestionably gratifying to all humans whose interest reaches out beyond their doorsteps. Why are some scenics absorbingly pleasing while others simply fail to click? The camera, lens and film perform an equally good job in both instances. The landscape is guiltless of favoritism. What is the answer? Perhaps it is the camera man.

My experiences, while not necessarily conclusive, are based on a library of 10,000 feet taken in the United States, Canada, Mexico, Alaska and the Hawaiian Islands. These films are made up of fairly equal proportions of mountain, ocean, desert and city shots, as well as some scenes taken from the air. The most popular of all are 1,500 feet of the Apache Trail in Arizona and the Colorado Desert. These have been shown from 25 to 30 times to about 1,200 people, and invariably get a hand.

Analyzing the reasons thereof, it would appear to the writer that although they are mainly straight scenery, the various shots are frequently broken up with action and plenty of close-ups.



Another popular reel is 1,200 feet of the Canadian-Pacific Rockies. In these pictures the interest has again been sustained by interspersing stretches of scenic shots with close-ups of animals and people. All landscapes are framed if at all possible and a good deal of extra care was used in planning each shot in advance. It seems to me that if we are to hold the interest of our audiences we should always consider the following:

1. Proper Exposure. One of the first things which should always be done when visiting a new section of this or any other country is to get advice on local atmospheric conditions. My experience proves that the managers of the various Eastman Kodak Stores are extremely courteous and always glad to give whatever assistance may be necessary to insure the best possible pictures. Stop in and have a chat with them—it is too much to assume that the part-time camera man is a perfect judge of atmospheric conditions in all climes and latitudes.

2. Footage. Plan to have from 15 to 18 scenes in every 100-foot roll. Although continuity is always desirable, do not have too many scenes of the same general nature immediately following one another. Break them up with close-ups and items of varied interest.

3. Framing. One of the best shots I have made was in the rain across the Bow River Canyon showing the Banff Spring Hotel framed in between two nearby fir trees. Anyone who sees the results of careful framing will never let an opportunity go by to properly frame his scenes.

4. Action. Hold the camera steady, and always take adjoining scenes rather than attempt to panoram. It is better to have the action pass *through* the scene, rather than to *follow* the action in a panoram and keeping the action in the center of the camera's field.

5. Titles. Considering that in the final analysis titles seldom increase the cost of a picture more than 10%, they are well worth the expenditure. They immeasurably increase the interest of your films to the average audience—to say nothing of making many scenes understandable which might otherwise pass almost unnoticed.

As a result of continuous research and experimentation at the Eastman Laboratories there are made available to us from time to time new processes and further perfection of old processes. It is no wonder the personal movie maker is an enthusiast!

A Word or Two on Film Cleaning

Your films should be cleaned periodically » this article tells you how to do it quickly and effectively

FILM cleaning is no great task at all. It is really quite simple. And quite necessary, too. Particularly if your films undergo much usage or handling, as when they have been edited or titled. Throughout a period of months it is inevitable that your films will accumulate dust particles, finger prints, and, occasionally, a drop or two of oil. These not only mar the beauty of the individual frame on which they appear, but are also apt to scratch other parts of your film.

We have illustrated and will describe on this page methods of film cleaning for all three Kodascopes: Models A, B and C, and also with the help of the Kodascope Rapid Splicer and Rewind. The use of the latter is suggested, but it is not absolutely necessary. The owner of a Kodascope Rapid Splicer and Rewind is not only well equipped to clean film, but is in possession of a most efficient instrument with which to edit and splice film. But—*this* article is on film cleaning, and you *can* clean film with your Kodascope.

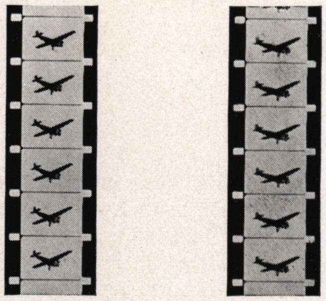
Kodascope Model A: Run your film through your projector from the supply reel to the take-up reel as usual. Then, clean it as described as you rewind.

Kodascope, Model B: Thread your film for normal projection. Clean the film between the point where it leaves the supply reel and becomes engaged in the sprocket. Grasp the cleaning cloth with the thumb and little finger pressed against the other three fingers. Hold the film back from the sprocket so that the upper sprocket clamp is not forced from position. It is best to perform this method with a short length of film once or twice until you have gauged the amount of pressure permissible. Once you have determined this, there is no reason why you cannot clean your film while you are projecting.

Kodascope, Model C: Thread the film for projecting. Pull out about two feet of film to the rear of both reels—allow it to flow back between the reels—and clean the film as you pull it through your hand before it is drawn away by the normal projection speed of the motor.

The illustration below is sufficient description of the proper method of cleaning film with the Kodascope Rapid Splicer and Rewind.

In all instances—except for the method as described for the Kodascope, Model B—fold the cleaning cloth once over about the film and grip the cloth against the fleshy part of your hand. This brings equal pressure to bear against the film the full width of your hand. *Do not* clean the film by pressing the cloth between the thumb and forefinger, as this concentrates pressure against only a small part of the cloth, and the resultant accumulation of dust particles might possibly result in scratching the balance of your film.

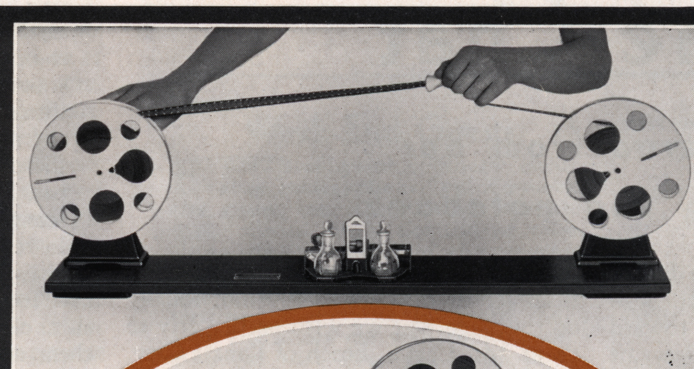


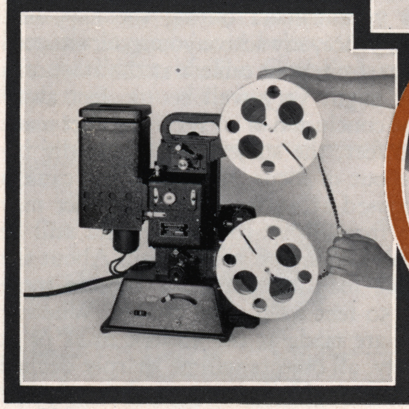
Clean and soiled 16 mm. movie film. The minute dirt particles at the right are magnified many times over on your home movie screen.

Your Ciné-Kodak dealer carries the Ciné Film Cleaning Outfit. Although this cleaning fluid has an odor quite similar and *is* quite similar to several cleaning fluids being marketed, Ciné Film Cleaner has been subjected to a special purifying process to remove ingredients harmful to film, which are ordinarily to be found in carbon tetrachloride cleaning fluids. It is priced at 75 cents.

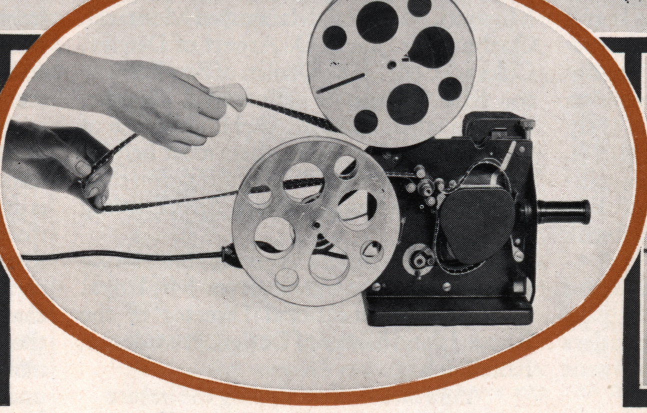
CINE
FILM CLEANER
CINE
FILM CLEANING OUTFIT

The Ciné Film Cleaning Outfit—safest and surest aid for cleaning film.

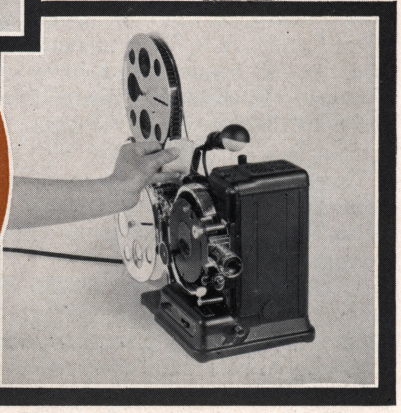




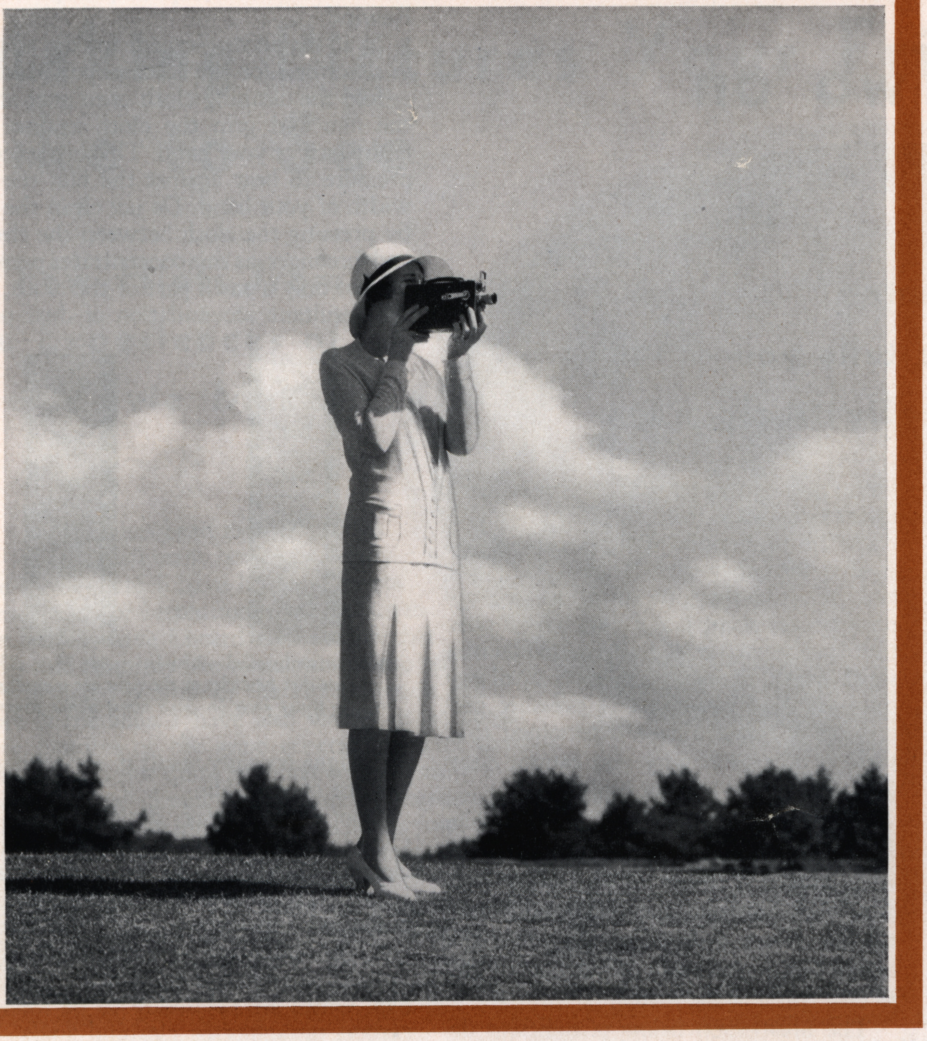
Cleaning film with Kodascope, Model A.



Cleaning film with Kodascope, Model C.



Cleaning film with Kodascope, Model B.



Ciné-Chat

Gathered from our mailbag and notebook

LAID end to end, the letters received from our readers in the past few weeks go a long way toward establishing the fact that the News is being read. Our July article, "Name It and You Can Have It," was tremendously productive of results. You have certainly "named" it. As Mr. Robert J. Goodrich of South Milwaukee, Wisconsin, so aptly put it in a letter crammed with requests, "Remember, you brought this all on yourself. Your July caption, 'Name It and You Can Have It' appealed to my Ciné-Kodak complex."

One thing is certain, articles on home movie titling must continue. To help make this possible, will the accomplished titlers among you be so kind as to tell us of your titling methods.

There have really been too many letters (may their tribe increase) relative to movie titles for us to acknowledge individually on this page, but we wish particularly to thank Mr. Carl S. Eirich of Kansas City, Missouri, Mr. P. M. Mainguy of Montreal, Quebec, Mr. James O. Arnett of Denver, Colorado, Mr. J. K. Doolan of San Francisco, Mr. George W. Sweet of Chester, Pennsylvania, and Mr. C. H. Gascoine of San Antonio, Texas, for their most helpful suggestions on titles. The information they sent will be incorporated in future titling articles.

The following is a most interesting thought on home movies from Mr. Royal D. Farnum, Educational Director of the Rhode Island School of Design, Providence, Rhode Island:

"As a means of occupying the leisure hours of the American citizen—hours which are increasing in number as the years go by—home movie equipment offers a quite valuable outlet which otherwise might take the unfortunate course of inactive recreation. Money, which otherwise goes for little beyond a very transient entertainment, is expended for personal advancement in a craft of endless charm."

From Mr. Irving W. Edwards of Detroit, Michigan:

"In my opinion, your little magazine is a newsy affair and mighty interesting. The series of articles on amateur movie titles have been particularly informative to a beginner like myself—I bought my Model B *f*.1.9 Ciné-Kodak this spring.

"You asked for suggestions. Why not, beginning with the cooler evenings in, let us say, October, give us a series of articles on the tricks of the trade? We all like to appear clever, and making our friends wonder how it is done intrigues them no end and tickles our own vanity—regardless of how many borrowed ideas we may use. I am sure that you have a lot more than mere reversals of motion if you'll stop to think about it."

Very well, we'll stop and think real seriously about it. The results, if at all fortunate, will be reproduced in our succeeding issues.

Mr. R. C. Lyon of Helmuth, New York, brought up several good points.

"The directions with the Ciné-Kodak, Model BB *f*.1.9 say that the lens can be used as a fixed focus lens when using stop *f*.5.6 or smaller by focusing at 25 feet. Is it not better to focus at the exact number of feet, as near as one can tell, even when using small stops? Should the distance marker be set at infinity if the whole scene is over 50 feet away? In focusing for the correct distance of interior scenes at *f*.1.9 stop should the distance be to the center of the scene, from front to back, or to the nearest part of the scene?"

In reply to the first question. The use of *f*.1.9 Ciné-Kodak at 25 feet—or at fixed focus—is recommended when making shots of objects in action which may bring them nearer or take them farther away from your camera during the exposure. For instance, any active youngster situated 10 feet from your camera at the start of a scene might very well be 100 feet away at the conclusion of it. Were the shot made at 10 feet, the subject would rapidly become out of focus. But when the camera is focused at 25 feet, the youngster may roam from 8 feet to infinity, and still be sharply defined on your screen. About the correct focusing point for objects more than 50 feet from your camera. Whether these are made at the 50 foot mark or at infinity, all objects will be sharply defined under favorable lighting conditions—that is when using any diaphragm stop from *f*.5.6 to *f*.16. Adaptability is built into every part of your Ciné-Kodak. Particularly is this true of the lens. Critical focusing is only really necessary at 8 feet or less. At greater distances slight inaccuracies in focusing will not result in any noticeable indistinctness on your film. Now, for Mr. Lyon's last query as to the correct focusing point of a group several feet in depth. Best definition will be obtained in either indoor or outdoor filming when you focus on a point one-third back from the front of the group or section of the scene you are particularly anxious to reproduce. For example, you might be making Kodacolor movies of a flower bed 9 feet in depth with your camera established 15 feet from the nearest point of the bed. Correct focus would be at 18 feet.

Mr. George A. Ward of New York City is certainly one of our favorite correspondents. He writes:

> "I received my copy of 'Your First Fifty Pictures' a few days ago. What I'd like to know is this—who is responsible for 'Your First Fifty Pictures.' Whoever he is, she is, or they are, is deserving of the highest congratulations. In the past few days I have read it and reread it from cover to cover many times and find many ideas, hints and procedures to follow that are too numerous to mention. I am a faithful reader of the Ciné-Kodak News, but I find this little book to be a real gem, and I hope you will always have some copies on hand, for mine will soon be so thumbed and dog-eared that I will have to have another."

Have you, and you, and you (pointing the editorial Faber in your direction) written us for your copy of "Your First Fifty Pictures"? Thousands of requests have been received. We can take care of thousands more. Sixty-four pages in size, this booklet contains fifty illustrated outlines for your guidance. Outlines on the very subjects which form the bulk of your film library. The outlines suggest and explain the methods by which the all-important *interest* of your movies may be intensified. They tell you of things that put more fun in making movies, and more fun in projecting movies. You'll like "Your First Fifty Pictures." You need not possess the gifted pen of Mr. Schomburg, whose request is reproduced below. A postcard to the Editor of The Ciné-Kodak News will bring you your copy.

DEAR EDITOR —
PLEASE SEND ME
YOUR FIRST FIFTY PICTURES
U.S. MAIL
E.K. CO
THANX!
A. SCHOMBURG
c/o NATIONAL STUDIOS
226 W. 56th ST. N.Y.C.

"YOUR FIRST FIFTY PICTURES"

Below are two outlines from this most interesting and instructive booklet. Have you written the Editor for your copy? It will be sent to you without cost or obligation.

Let's Play Indian

THE imaginative play of the children is undoubtedly one of the finest opportunities offered your Ciné-Kodak. Such pictures, due to the fact that the youngsters are free to act naturally, are just that much more interesting.

TITLE

Heap Big Chief

Sub-Title—**The Cow Punchers Carelessly Lolled About**

A semi-close-up panoram of the "punchers" resting on the lawn.

Sub-Title—**While Their Faithful Steeds Grazed Nearby**

Medium shot of several dogs "grazing." A little molasses spread over the grass will encourage any dog to graze industriously.

Sub-Title—**And Peaceful, Indeed, Were The Western Plains**

Panoram of the lawn.

Sub-Title—**Skillibootch! (Indian for A-Ha!)**

Semi-close-up of the Chief, himself, peering at the unsuspecting cowboys.

Medium shot of the Chief as he rejoins his warriors, and they step a rapid war dance in preparation for the imminent scalping party.

Flash back to the reclining "cow punchers."

Then some close-ups of the "redskins" creeping up upon their victims.

Medium shots of the "steeds." Their sensitive nostrils scent danger. (A shrill whistle should produce the correct effect.)

Panoram of group of "punchers" with an Indian creeping up upon each.

Close-up of a reclining "cowboy" snoring peacefully. A hand reaches out to grab his hair—another hand comes into view clutching a vicious looking wooden knife!

Sub-Title—**Can Nothing Be Done To Save These Poor Men?**

Close-up of a brave as his knife starts its fatal downward swing—with gestures. He stops, whirls about in fright and flees.

—As does the balance of the band as shown by a medium shot.

Then panoram in a medium shot from the still slumbering "punchers" to Dad in his car as he vigorously honks his horn for the right of way into his garage.

Week-End Guests

EVENTS of quite ordinary occurrence, such as the arrival of a week-end guest, can likewise be interestingly filmed with the aid of those three steadfast allies of the amateur camera man—Continuity, Close-Ups and Camera Angles. Our guest, in this outline, is arriving by train. Let's give the shots we will undoubtedly make of him over the week-end a good send off.

TITLE

Uncle Jim Stops By For The Week-End

Your opening shot could be a semi-close-up of yourself reading the letter of acceptance from Uncle Jim to your invitation.

And then some more semi-close-up shots of yourself as the guest room is made ready; and, perhaps, a close-up as you place the guest towels upon the rack.

Sub-Title—**On His Way**

At this point work in a shot of a speeding train. This you may have made months before, or may make months afterwards—and, by the way, from an acute angle.

Sub-Title—**Down To The Station**

This could be a medium shot of your car as you start for the station to meet your guest.

Then get a close-up, if possible, of the bulletin board showing the time the train is due to arrive. Follow this with another close-up of the station clock.

And then some shots of the bustle at the station, the baggage truck being rolled into position, etc.

Sub-Title—**Here It Comes!**

Make a shot of the train as it rolls into the station. For this you might place your Ciné-Kodak on the station platform, a safe distance in from the edge, press down and lock the exposure lever and step back a foot or two until the locomotive has passed you.

Then try for a shot of Uncle Jim as he alights and is greeted by some member of your family.

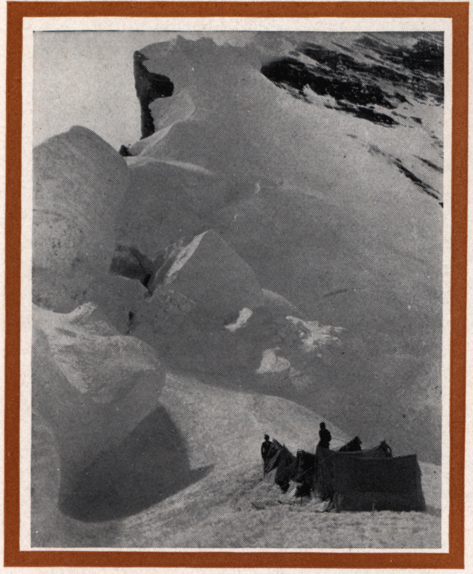
And here you are at the point where your picture of Uncle Jim might ordinarily begin, with a very interesting prelude that will transform the other shots you will make of him over the week-end into a logical and interesting sequence to those you have already made.

A Review of Kodak Cinegraphs

What they are » where they may be obtained » and a description of three unusual Cinegraphs

CINEGRAPHS are professionally made films, 100, 200 and 400 feet in length. They cover a multitude of subjects such as travel, history, animated cartoons, sport and adventure, in addition to which there is the Fairyland Series made specially for children.

To those owners of 16 mm. projectors who have not yet developed the Cinegraph habit, we suggest one or all of the three pictures illustrated on this page.



Most Ciné-Kodak dealers carry Cinegraphs. If yours doesn't, he can get them for you promptly—and he is almost certain to have a Cinegraph catalog for you to keep for ready reference.

The Epic of Everest

This Cinegraph shows the progress of the 1924 Mt. Everest expedition through the dreary Himalayan foothills; the slow, hazardous trip across deep ice crevasses; the establishing of depots at altitudes of 23,000, 24,000 and 25,000 feet in the face of terrific winds laden with particles of snow and ice; and the final struggle, with the massive peak, a white spume of swirling snow about it, rearing its head in unconquered majesty.

No. 1546; 400 feet; price $30.

Killing the Killer

This is a remarkable picture of a fight to the death between a mongoose—the Indian representative of the weasel family—and a cobra, India's most dreaded snake.

The cobra, surprised by his mortal enemy, rears his hooded head and strikes with lightning-like rapidity. The mongoose, however, keeps just out of reach of the wicked fangs. Skillfully he tempts the snake to extend itself in its vain attempts to reach him.

Slowly the cobra tires. Its recovery after striking becomes slower. The mongoose, like a flash, closes in, sinks his teeth in the snake's neck. There is a brief, bitter struggle as the powerful snake thrashes around; then the writhing stops, and the mongoose drags his lifeless enemy away.

No. 3507; 100 feet; price $7.50.

Grass

"Grass" is an exceedingly dramatic picture. It is the actual picturization of the semi-annual migration of the Baktyari tribe in Persia, and portrays the extreme hardships that the tribe endures in order to obtain grass for its flocks.

"Grass" is a gripping, stirring picture throbbing with human interest. It is a Cinegraph that will long be remembered.

In two 200-foot reels, Numbers 8504 and 8405. Price, $15 per reel.

The New Tariff

As it applies to 16 mm. home movie film

READERS who travel abroad will be most interested in one paragraph of the new tariff act. This permits free entry into the United States of amateur motion picture film of American manufacture exposed in foreign countries, whether developed or not, provided it is not to be used for commercial purposes.

In 1922, when the Fordney-Macomber tariff bill was passed, 16 mm. film and the amateur movie equipment so popular today had not been introduced to the public. Virtually all the film then imported was 35 mm. professional film intended for commercial use.

The present Congress, however, aware of the great number of personal movie makers travelling abroad, has provided free entry for their films with the provision that they are of American manufacture and are not to be used commercially.

Kodascope Libraries September Presentations

Assorted comedies featuring girls, bearded ladies, speed boats, girls, electric rejuvenators, and « oh yes « girls

1. Girls

IN A co-educational college—which, incidentally, seems to have far more than its share of good-looking girls—there is a freshman who, in spite of his great popularity with the co-eds, has never been kissed. This, the co-eds finally decide is a serious matter, one that must be immediately rectified—and they promptly make plans to broaden the social education of the "great unkissed."

It turns out to be more of a task than they had anticipated. Even the Dean becomes involved in the mad scramble, and no places in the college are sacred from the wild antics of the hunted freshman. Finally the co-eds win, and the "great unkissed" loses his title—but he promptly wins his revenge!

Sally Phipp's "soul kiss" has an entirely unlooked-for effect. The pursuers become the pursued. Not even the most sedate man-hater is free from the ravishing freshman, who turns on his tormentors with a vengeance—and with laughable results.

No. 4109; 2 reels; base rental $2.50.

2. A Man About Town

THE title of this picture really describes what the young man whose adventures are shown really wants to be—but isn't. It vexes him deeply to know that any Tom, Dick or Harry in town can push him about without fear of bodily injury. But his pet peeve is far deeper than this—for it involves his sweetheart, the local banker's daughter.

This fair maiden, luckily, doesn't know of her lover's lack of athletic prowess—and he decides that she never shall if he can prevent it. As luck would have it, he happens to see an advertisement for an electric energizer. Eagerly he sends for and awaits the belt which, when connected to the electric circuit, will give the physical strength and the nerve to "show-up" a few of the town rowdies.

Finally the belt arrives—and the excitement begins! First he goes to the poolroom, plugs in to an electric outlet, and gets great joy in revenging himself on three or four bullies—when suddenly the plug comes out! Then follows a series of exciting adventures, culminating in the capture by the energized young man of two bandits, and the winning of the "only girl."

No. 4110; 2 reels; base rental $2.50.

3. The Motor Boat Demon

IN THIS Van Bibber comedy Earl Foxe unwittingly shows the spectators of a motor boat race a few pointers about this form of aquatics.

Our hero is anything but a willing entrant in the motor boat classic. However, being forced into it, he is greatly relieved to find things all arranged so he is certain to win. But his joy is short-lived, for he soon makes the disconcerting discovery that a celebrated race driver has appeared with a record-beating boat.

He is in blackest despair when there appears upon the scene a radio fan with a contrivance that he claims will take all the work of running the boat out of the hands of its driver—and that will also control the course of the other boats. Our hero's hope of winning again flares up. An agreement is made with the inventor of the device, the outfit is installed, and everything is ready for the big race.

The Harmsworth Trophy events are tub races compared with the contest in which the inexperienced and unwilling entrant soon finds himself. There are collisions, explosions, sinkings, and wrecks of every kind. Some of the boats just won't behave; some of the pilots become frantic when their fast craft run in circles instead of obeying their helms.

Of course, the remote control of the radio fan is to blame for all the excitement—and there is plenty of it for the audience!

No. 4107; 2 reels; base rental $2.50.

4. Light Wines and Bearded Ladies

THIS is one of those fast-moving comedies that really need an airplane to keep up with the speed of the action. And it has one, too, for much of the hilarity takes place in a large passenger plane—or to be more exact, in and around it, for the principals dash on top of it and dangle from it with total disregard of Newtonian theories.

All the excitement is caused by the innocent substitution of a bottle of fabulously potent hair tonic for a bottle of harmless beverage. The hair tonic changes fair-faced women into hirsute beauties that would be the envy of the late Mr. Barnum; while the light wine has a strikingly opposite effect when applied to the "next gentleman." The poor barber soon finds himself in a bad predicament—and his thrilling escapes from his former customers will keep any audience in a state of hilarious suspense.

No. 4115; 2 reels; base rental $2.50.

3

1

2

4

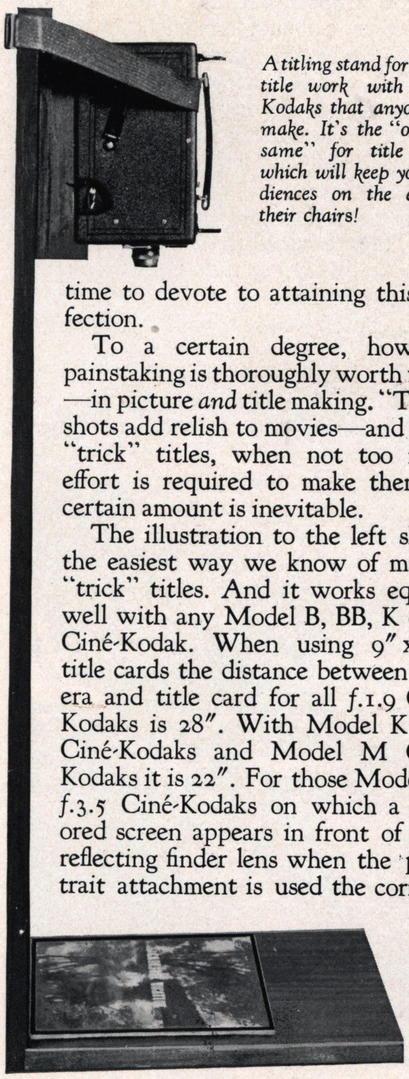
Making Home Movie Titles

6.

"Trick" titles « "Flutter-in" and "Spell-in" titles

THERE is an almost unlimited number of methods by which "trick" titles may be made.

Many of them are hardly worth the effort necessary to accomplish, when this effort is balanced against results. Generally speaking, titles give satisfaction when they answer their purpose as such, as do your films when they reproduce faithfully and accurately the images of those at whom you point the camera. A high degree of perfection is within the reach of every camera owner in both picture taking and title making. Yet he has not always the time to devote to attaining this perfection.



A titling stand for "trick" title work with Ciné-Kodaks that anyone can make. It's the "open sesame" for title effects which will keep your audiences on the edge of their chairs!

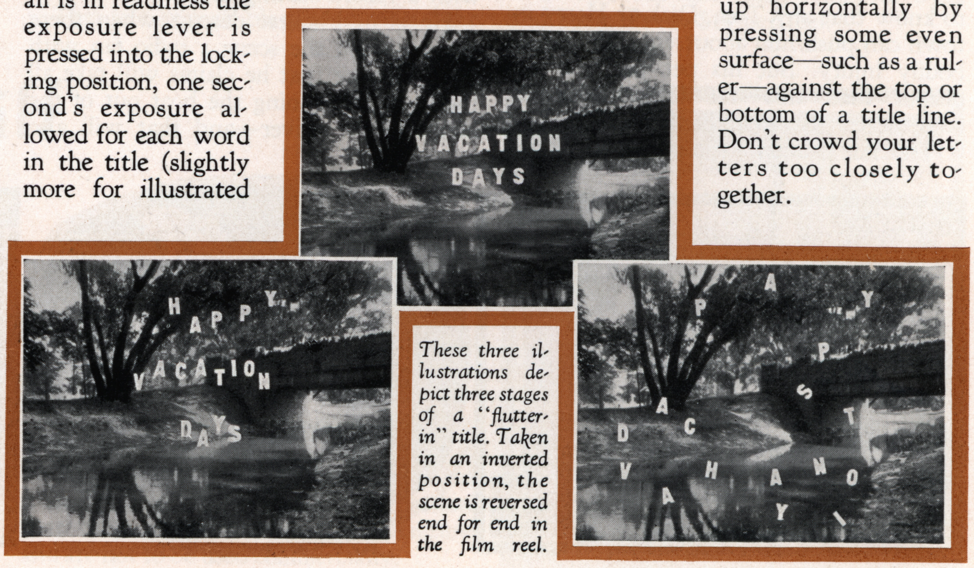
To a certain degree, however, painstaking is thoroughly worth while—in picture *and* title making. "Trick" shots add relish to movies—and so do "trick" titles, when not too much effort is required to make them. A certain amount is inevitable.

The illustration to the left shows the easiest way we know of making "trick" titles. And it works equally well with any Model B, BB, K or M Ciné-Kodak. When using 9″ x 12″ title cards the distance between camera and title card for all *f*.1.9 Ciné-Kodaks is 28″. With Model K *f*.3.5 Ciné-Kodaks and Model M Ciné-Kodaks it is 22″. For those Model B *f*.3.5 Ciné-Kodaks on which a colored screen appears in front of the reflecting finder lens when the portrait attachment is used the correct distance is 28″. *All other f*.3.5 Ciné-Kodaks and *f*.6.5 Ciné-Kodaks should be placed 22″ from the title card. If owners of Model A Ciné-Kodaks will address the Editor, detailed instructions on title making will be given. Our previous articles, available on request, go into this matter in more detail.

Gummed paper letters—laid instead of pasted into position—form the words. The photograph clearly illustrates the simple carpentry required. A piece of board thick enough to avoid warping, long enough to give you the proper distance from camera lens to title card, and about 14 inches wide, is required. A similar, but shorter piece is nailed to the base to hold the title card, and incidentally, to support the larger board. A block of wood 1½ inches thick is nailed at the top to project the camera's lens out to the middle of the 9 inch high title card. A smaller block extends out under this about ⅜ of an inch to support the Ciné-Kodak. A belt holds the camera in position.

Remember—the lens is *not* in the center of your Ciné-Kodak. Line up your 9″ x 12″ title card from side to side by sighting down through your eye level finders. Then draw two lines on your base board as a future guide to proper framing.

For a "flutter-in" title, the title card is lettered as usual—but it is *inverted*. When all is in readiness the exposure lever is pressed into the locking position, one second's exposure allowed for each word in the title (slightly more for illustrated titles) and the letters are then blown—but not too rapidly—from the title card. After processing, this section of the film is reversed end for end in the film reel. The result—your letters flutter in from all sides and spell out your title.



These three illustrations depict three stages of a "flutter-in" title. Taken in an inverted position, the scene is reversed end for end in the film reel.

HAPPY
VACATION
DA
S

Your closing title might be a reversal of the theme. Letter your title and arrange your title card in *normal* fashion instead of inverted position. Expose as usual, and then blow away your letters.

Another version of the same idea is to "spell-in" your title. The words, "HAPPY VACATION DAYS" appear upon the screen one letter at a time. For instance, you first see a blank title background, then "H," then "HA," then "HAP," and so on.

This effect is quite easy to secure. Letter in your *whole* title, *invert* your card, expose for your complete title, stop your camera, remove the last letter of your title (the "S" of "DAYS"), then press down the exposure lever for about a second, then remove the "Y" and so on. The illustration above is of this method. Reverse this section in your film reel as previously described and the desired effect is secured.

Why not just spell it out right side up from first to last, you say? Because it is far easier to *remove* a letter from an evenly lettered title than to place the letter into the proper position without disarranging those *already in position.*

Maneuver your letters into position with the eraser end of a pencil. Line them up horizontally by pressing some even surface—such as a ruler—against the top or bottom of a title line. Don't crowd your letters too closely together.

YOUR
FIRST
FIFTY
PICTURES

That Fishing Expedition

"IN THE spring a young man's fancy lightly turns . . ." and so on, but fishing runs love a close second in the affections of many of the bolder sex. On the screen it can be just as much sport as at the stream, and, who can tell we may even see the big one that got away.

TITLE
Dad Goes Fishing

Close-up of hand on armchair, fingers strumming impatiently.

Close-up of hands applying rubber cement to hip boot.

Close-up of fishing paraphernalia stowed away in car.

Medium shot as Dad hustles down walk into car and drives away.

Get in some good close-up shots of your preparations for the day's sport. Show the package of flies, your hands as you select one and fix it to your line. some one hold the camera and follow your ade out into the stream, drop a cast camera's lens as it is focused ese lift your audiences that selfsame

TITLE
The Grounds We Know So Well

Get first plenty of medium and long shots of the campus, dormitories, frat houses, gymnasium, boat house, dean's house, etc.

Sub-Title—**Where Bill Lived**

Medium to close-up shot of Bill with out-stretched hand, hurrying down walk of dormitory or frat-house to greet you.

Sub-Title—**You Must Meet**—

Sub-Title—**Jack Bassett**

Make many individual close-ups and titles for all of Bill's many chums.

Sub-Title—**The Class Of '30**

Shots from various distances of the graduating class lining up for the final parade, or the walk to the duating exercises.

nt some medium shots of the

urse, a close-up of the

Dr. Abbott

the dean, headmaster or se-up.

he athletic event of the gradu ball game, crew race, etc.

ng scene, a medium shot of B ry good-bye to you as you st he is soon to join you.

With our compliments

. . . . to all users of Ciné-Kodak Film, a copy of this new home movie booklet.

YOUR FIRST FIFTY PICTURES is an attractive, colorful, 64-page booklet, suggesting through the medium of fifty illustrated outlines methods by which movie makers may derive more fun making movies and more entertainment projecting them.

These outlines are not scenarios. They do not call for acting, make-up or "properties." However, if the principles they illustrate are injected into movies of even the most ordinary occurrences there will be a really remarkable gain in interest. You and your friends will be delighted with movies made in this manner.

It has been said repeatedly that this new book is the most interesting and helpful piece of literature yet prepared for the amateur cinematographer. Get it. Examine it. You'll think so, too.

How to get it!

Just drop a line
to the Editor of
Ciné-Kodak News

EASTMAN KODAK COMPANY
Rochester, New York

A CLOSE-UP MOVIE *in*

NATURAL COLORS!

That's when you get the thrill of Kodacolor! Naturalness . . . beauty . . . action . . . color . . . there they are . . . just as you saw them!

YOUR CHILD . . . your father or mother . . . a friend dear to you . . . there they are on your screen just as you saw them when you pressed the lever of your Ciné-Kodak!

Kodacolor makes your pictures *live!*

By reproducing the most fleeting flesh tones . . . by faithfully capturing the coloring of eyes, lips, and hair . . . by showing every subtle modulation in tone . . . Kodacolor gives portraits an effect that is unbelievably lifelike. The pictures have depth . . . feeling . . . and true naturalness that cannot be appreciated until you have seen them.

Home movies in full color are just as easy to take as those in black and white. You simply use any Ciné-Kodak with an *f*.1.9 lens, a Kodacolor Filter and Kodacolor Film. Showing the pictures is equally easy—you use a Kodacolor Assembly on Kodascope, Model B, or a Kodacolor Projection Lens Unit on Kodascope, Model A.

The cost of the Kodacolor Assembly for Ciné-Kodak, Model K, BB or B, *f*.1.9, is $15. The cost of the Kodacolor Assembly for Kodascope, Model B, is $18; of the Projection Lens Unit for Kodascope, Model A, $20. Kodacolor Film comes in 50-foot rolls at $4.75 per roll, and 100-foot rolls at $9 per roll.

Your Ciné-Kodak dealer carries Kodacolor equipment and Kodacolor Film. Ask him to show you Kodacolor on his screen. He will do so gladly.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

KODACOLOR

HOME MOVIES IN FULL COLOR

A CLOSE in

Kodak!

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HOME MOVIES IN FULL COLOR